Introduction

Woman has been a source of many literary works by female authors of various nations with varied perceptions. The contributions made by women writers are less and so they have been invisible and their voice become unheard. Thus, the empowerment of women becomes the recurring subject in order to create an identity for them in this patriarchal society. The bang against this suppression continues hopefully, to achieve the ultimate freedom for all their problems. The modern women though educated or employed are divided between domestic duties or professional forays and inevitably most of the women undergo a psychological tension and that has become a part of their life. Helene Cixous in “Sorties: Out and Out: Attacks/ Ways Out/ Forays” writes of the dilemma for women who look for, but do not recognize themselves in the world: “What is my place if I am a woman? I look for myself throughout the centuries and don’t see myself anywhere” (574).

Though Canada is a developed nation of recent times it is not an exception of the treatment of women. So Feminism has been chosen as a theme by many writers. It was found Canadian Literature not only projects the plights of women but also the influence of Modernism in Canadian Literature. It paves the way for writers to project their views and being recognised and they have become the voice to the voiceless. Canadian women writers’ contribution for the development of their society is unique as the Feminism in Canada is raised when Canada is under a major crisis. The aim of this Thesis is to situate Margaret Laurence’s Manawaka Novels, a major contribution to Canadian Feminist Literary Modernism, and her skill in projecting the psyche of women, has a unique perception of offering survival strategies for the society of woman. Canada is a land of immigrants and a developed country in the recent times. Canada is also experiencing various culture diversities, as people from various part of the world experiencing
differences. Canada is known for one more mesmerizing aspect that is its landscape and natural resources. Most of the population is by South Asians and people of France. It is well known to everyone that, literature is a replication of society that goes very aptly with the literature of Canada. Being a nation of multicultural, in the early periods Canada had nothing to write about except its wilderness. The writers of the early period written what they have observed.

The pioneers of Canadian writers were travellers and explorers. Their experience, voyages and the memories of British officers and their wives were early records. Their poems are on religious and patriotic themes. The growing bodies of Canadian Literature were an imitation of British people’s writings. Canadian Literature grows, when Canada grows with its population and later most of the writings centre on the psychological experiences of immigrants in the new home land. Country’s literature finds a strong influence of the international immigrants of recent decades. It is now emerged as an appendage to the British and American writings. But both the country as well as literature struggles a lot to establish themselves. Canadian Literature cannot be studied without Canadian history. In the history of Canada there came the emergence of Modernism. Though the Modernist Movement which has an influence of British Modernism differs from its attitude and it was found that it is allied with women’s fiction writing. The rise of Modernism differs from each country but the life of the people and the mind of the people are describing Modernism. The Research projects Modernism in Canada, associated to an escalation in both Nationalism and Feminism with reference to Margaret Laurence’s Manawaka Novels. Feminist Canadian Modernism symbolises both a historically particular Modernism and a modernist urge, which is clear by its use of modernist performances and by its anxiety with modernist policy of communal modification. The principal aspects of Canadian Modernism are on the positions of
Canadians and Canada’s rights to establish an identity for them, which want to be different and detached from American and British influence. Canada’s literature cannot be invented without the theme of identity, expatriate sensibility failure, humour, anti-Americanism, multiculturalism, nature vs. human, search for identity, urban and rural and displacement as it was existing in everyone’s heart even after two generation.

Starting from Francis Brooke to the recent writers carries those themes. There are many women writers who never fail to bring much about their background and their views on the treatment of women prevailed in the society through their writing. Among them Margaret Laurence has been hailed as a literary fore mother of Canadian Literature known for her projection of female characters of different perspectives.

A woman not only constructs the feminist perspectives in her Manawaka Novels but also provide the complete dimensions of their quest for nation’s identity were voiced through her. She has created fictions of Feminism and Nationalism for her people through women and for the women in order to make them to realise and manipulate the techniques of individual and communal enablement. She is one of the major writers and the pioneer of the Canadian Feminist Literary Modernism. An active feminist draws out the forecast of bold, resolute and self-confident women striving to become an empowered and liberated soul of the society and finally achieves it. Her female characters were the representations of alienation, thirst for identity, survival and social justice.

Especially The Stone Angel a well-known creation of Laurence celebrates the triumph of spirit and reveals her power in crafting the profound insight to the female conscience. Among many other writers who brought laurels to Canadian Literature, Margaret Laurence stands distinctively in projecting women characters. A woman has
been taken as a powerful tool to represent the women of the world. The parts contributed by Laurence in empowering women through her highly crafted universal personalities in establishing global identity are commendable.

This feminist’s visualization projects the refusal of the governing edifices demarcated by the sensitive creation dealing with sociological structures which are similar to the Feminism and Nationalism through the innovative and universal appeal of the Feminist Canadian Literary Modernism. So it is important to focus on the techniques to reread the aspects of Modernism which need to be revised. The primary focus of this Thesis is to show how the Manawaka Novels of Margaret Laurence can be taken as a suitable example to represent Nationalism and Feminism of Canadian Literary Modernism. Although Canadian literary history and Modernism have hegemonic influences of male whites but Margaret Laurence comes out with Canadian diversities. She treats female whites middle class women and stands unique in representing race, gender, civilization and sexuality through female characters with universal perception. She goes beyond geographical, cultural territories. This is where the researcher finds Margaret Laurence as unique in representing female characters and found her as suitable in representing Modernism with a new sight.

Thus it is necessary to know about the life of Margaret Laurence, as undeniably the life of the writers influences their writings. Jean Margaret Laurence, (18 July 1926 – 5 January 1987) was a founder of the Writers’ Trust of Canada, a non-profit literary organization that seeks to encourage Canada’s writing community. She was born in Neepawa, Manitoba. She is a daughter of Robert Wemyss and Verna Jean Simpson. She was brought up by the maternal aunt as her mother died when she was four years old. She graduated at Winnipeg’s United College in1947. She married Jack Fergus Laurence a,
British Engineer took her to England in 1949 then the British protectorate of British Somaliland (1950-1952). They resided at Gold coast from 1952-1957. Margaret Laurence’s observation of African land reflected through her writing. She has started her writing career there. Though she has started her writing career at the age of seven by writing short stories and continued her creative writing in school and college, her first publication was made in Somaliland.

*A Tree for Poverty*, (1954) a translation of Somali folktales and poetry. A matured woman Laurence can sense the problem of the people and read their history and literature. Her first published fiction was a story, “Uncertain Flowering” published in a Whit Burnett anthology for 1954; it was followed by the stories set in Ghana published in various journals and gathered into *The Tomorrow-Tamer* in 1963. *This Side Jordan*, her first novel, was set and drafted in Ghana and published in 1960. Back in Vancouver she revised her memoirs of the Somaliland years, published as *The Prophet’s Camel Bell* (1963). She has one son and daughter. She left Africa in the year 1957 with her family before it gets independence. She stays alone nearly ten years at Elm Cottage at London. After she gets divorce from her husband in the year 1969 she returned to Canada and become a writer when she was at the University of Toronto.

She rendered her service as Chancellor of Trent University, in Peter borough from 1981 to 1983. She was affected by lung cancer. In a grave condition in order to avoid the suffering of her family, she committed suicide at January 5, 1987. She was buried in the graveyard of her birth place. Her house at Neepawa was converted in to a museum. Her literary papers are kept in the Clara Thomas Archives at York University in Toronto and at McMaster University’s William Ready Division of Archives and Research Collections in Hamilton. Laurence won two Governor General’s
Awards for her novels *A Jest of God* (1966) and *The Diviners* (1974). Margaret Laurence Memorial Lecture is an annual lecture series organized by the Writers’ Trust of Canada. *The Stone Angel* was one of the selected books in the 2002 edition of *Canada Reads*, championed by Leon Rooke. The University of Winnipeg named a Women’s Studies Centre, and an annual speaker series, in Laurence’s honour. At York University in Toronto, one of the undergraduate residence buildings (Bethune Residence) named a floor after her. In her Manawaka Novels as she has adopted Modernist Narrative strategy, the knowledge of Modernism is necessary to understand her narratives.

The term ‘modern’ offers numerous meanings and one of which represents the present and recent times as opposed to the remote past. In brief Modernism is an organized body of ideas and thoughts. Apart from the etymological meaning given for Modernism there are numerous writers of various countries in different periods defined Modernism. But in Canadian literary history from 1960 to 1970 is considered as modernist era and novels were the representation of the socio, political scenario which crafted Feminist Nationalism which could be called modernist’s creations. So instead of giving a stereo typed definition given in different ages by different people the researcher likes to concentrate on specific principles and boundaries repeated on Modernism which can be called Male Stream Modernism. In England Modernism was marked as a replication of rapid changes take place historically literally, politically and socially. The writing of W. B. Yeats, T. S Eliot, James Joyce, Ezra pound and Virginia Wolf are considered as representatives of the modernist movements. Similarly in Canada in late 1960’s and70’s the impact of Modernism can been seen when there were historical and political changes demonstrating the unbalanced social and political situations. The novels are the representatives of Canadian Feminist Modernism which represent Nationalism in perspective of Feminism.
Modernisms: A Literary Guide written by Peter Nicholls calls Modernism as ‘sort of monolithic ideological formation’. He has given a plural form in the title to make evident that, the complexity of the characteristics of Modernism. Nicholls demonstrates that the association between politics and literary style and showing “the complex inscription of ideologies in the modernist styles which frequently become their most powerful and ambiguous vehicle” (vii). According to Nicholls, Modernism is the most powerful vehicle which can carry complex writings ideologies and includes tension prevailing in the society, politics and the impact of the other art movements in Modernism. Obviously Modernism might be approached or applied by the artists, in dissimilar and methods as per their authority, gender and race, so how Modernism could be studied in single male stream dimension.

Nicholls thus, discloses the inaccuracy of the one-Dimensional Modernism should adopt into a “conceptual map of the different modernist tendencies” (viii). He plans to permit for an argument out there the established Modernism denoted by British modernist. The rise of Modernism in England is frequently known with the First World War and theorised as male oriented theoretical formulator David Lodge also agrees that the Great War created a “climate of opinion receptive to artistic revolution” (43). This ultimately lead them not only to make new artifacts but also offered the responsibility of offering new justification in order to make the public to understand the set of terms laid by the modernists.

Malcolm Bradbury and James McFarlane’s edited collection Modernism: 1890-1930 states that “Since this book first appeared in the mid-1970s it has become a key textbook on international literary Modernism” (11). This key text book has thirty-four Chapters written by twenty contributors. Only few women writers contributed to one
Chapter like Virginia Woolf and Hilda Doolittle. Charles Baudelaire, Bertol Brecht, Andre Breton, Anton Chekhov, Vladimir Nabokov, Franz Kafka, Hermen Hesse, Oscar Wilde, Henry James, Benard Shaw, Tolstoy, D. H. Lawrence. *The Modern Tradition: Backgrounds of Modern literature* edited by Richard Ellmann and Charles Feidelson is a wide deal with Modernism integrates Modernism with Romantic era, where the writers were concentrated on the period of high intensity and their approach regarding gender is also very thin.

Their items range in kind and time, from Vico to Sartre, from Goethe and Wordsworth to Camus and Robbe Grillet, Blake to Picasso. Nevertheless, when they begin to focus on the period of high intensity, they too give their closest attention to what is roughly the first quarter of the twentieth century, to Yeats and Joyce and Eliot and Lawrence and to their continental coevals, Proust, Valery and Gide, Mann, Rilke and Kafka. (Bradbury and Mc Farlane, 32)

Ellmann and Feidelson were taken as an example by Bradbury and Mc Farlane, through them they would like to draw the attention to the methods which are used by the early writers and movements. Furthermore Bradbury and Mc Farlane’s argument in “The Name and Nature of Modernism” gender is not emphasised instead they asserts that,

Modernism is the one art that responds to the scenario of our chaos. It is the literature of technology…. [T]o the Expressionist or the Surrealist for instance, it is the anti-art which decomposes old frames of reference and carries the anarchy of men’s evolving desire, the expressive form of human evolution in energetic release. (27)
As it has poured the prominence on technology and chaos, and on men’s evolving desire. gender is ignored here. The gendered failing can also be seen in the ways in which women’s participation and contribution in reconstituting modernist art as writers, editors, and readers. The term called ‘Feminism’ and its importance, significance and fundamentals of tradition based of western art and culture were not interpreted by the modernist in any way.

David Lodge’s *The Modes of Modern Writing: Metaphor, Metonymy, and the Typology of Modern Literature* is a significant writing that characterises the critical instinct to cultivate a model of Modernism, a “single way often talking about novels, a critical methodology, a poetics or aesthetics of fiction, which can embrace descriptively all the varieties of this kind [modern and modernist] writing” (52). This instinct has backed women’s modernist literatures to freeze out, since it is concentrating principally on male-authored texts, excluding Virginia Woolf and Gertrude Stein being the noticeable representatives of a modernist art. On the other hand, Lodge’s demarcation of modernist narrative is also supportive to make evident that the methods which was followed by Laurence for her fiction does acceptable a conventional model of modernism. Lodge suggests two kinds of modern fiction: modern and modernist. “Modern literature is an age of realism while modernist literature is linked to a cosmopolitan movement in all the arts” (45). Lodge’s definition on modernist fiction is necessary to be noted down:

Modernist fiction…. is experimental or innovatory in form, displaying marked deviations from preexisting modes of discourse, literary and non-literary. Modernist fiction is concerned with consciousness, and also with the subconscious and unconscious workings of the human mind.
Modernist fiction eschews the straight chronological ordering of its material, and the use of a disable, omniscient and intrusive narrator. It employs, instead, either a single, limited point of view, or a method of multiple points of view all more or less limited and fallible: and it tends towards a fluid or complex handling of time involving much cross-reference backwards and forwards across the chronological span of the action. (45-46)

Lodge’s description of Modernism suits well with the traditional characteristics which are used by Margaret Laurence in her Manawaka novels. More over locale and periodicity are playing vital role in constructing Modernism and that also need to be understood clearly. As far as Canadian Modernist Movement is concerned, this is not included in the text dealing with International Modernism especially formulated by Britishers. These books have not given a glance of Canadian Modernism as it emergences in Canada in the late 1960s, but the early modernists have treated with Modernism from 1890-1930. This elimination of Canadian Modernism in the history of Modernism occurs due to the periodicity and place. The end of modernism in a particular country or a region is not an end though it ends, called it “A kind of end” (Bradbury and Mc Farlane, 12). A progress won’t take place in the nations all over the world simultaneously whenever there is there is an urge for new attitude or quest to satisfy their needs there it emerges.

If Modernism is an art of ‘outrage’ and ‘displacement’ that occurs in a time of political and cultural disorder, 1960 is the period in Canada, which faced such circumstances. Linda Hutcheon stated that 1960 s was the period which has given a complete outlook to the Canadian fiction which carries nationalistic themes. Earle Bhey
calls Canada at this juncture a “highschool land / deadset in adolescence” (Hutcheon 1). The image created by the Earle has given a state to Canada a subordinate adolescence position but not the position of grownup adult. Anyhow 1960 played a significant role in sowing a seed of thirst for unique identity which must be devoid of imperialism and colonialism. The contribution of Margaret Laurence for the spirit of Nationalism which quest for transformation, re-establishment and modification envisions through her novels.

As Canadian Literature can be considered as an appendage to the British Literature and the influences of French and American literature is unavoidable. Raymond Williams’s views have been taken as an example to project this. “When Was Modernism?” From his text The Politics of Modernism: Against the New Conformists posits the challenging of a ‘Modernism’ that was built as a particular unit “in an act of pure ideology, whose first, unconsciously is that, absurdly, it stops history dead” (34-5). He claims that a victory over socio political norms grounded on metropolitan supremacy, which is also a new imperialism rather than Modernism. Margaret Laurence’s Manawaka novels protest and challenge conventionally established legends and histories about Canadian culture and nation. Williams perceives Modernism as becoming questionable in the domination. His approach of challenging this Modernism that is created above “a new dominant and misleading ideology” (31). It is to review and redraft misplaced accounts:

If we are to break out of the non-historical fixity of Post-Modernism, and then we must search out and counterpoise an alternative tradition taken from the neglected works left in the wide margin of the century, a tradition which may address itself not to this by now exploitable because
quite inhuman rewriting of the past but, for all our sakes, to a modern future in which community may be imagined again (35).

Raymond William reshapes Modernism by reconstructing community, deliberately that links past and present in to new histories, which paves the way for the writing of Canadian Literary Modernism which analyses dominating patriarchal society and imperial centres. A noticeable association concerning politics and literature can be visualised in Adriene Rich in the introduction to *When We Dead Awaken: Writing as Re-Vision*, “Without a growing feminist movement, the first inroads of feminist scholarship could not have been made” (34).

Raymond William asserts Modernism prevents history dead, and then Rich’s conception of women’s re-vision as an approach to wake up the dead is indispensable. In her essay, Rich rewords ‘Revision’ and marks it an act of existence: “Re-vision the act of looking back, of seeing with fresh eyes, of entering an old text from a new critical direction—is for women more than a Chapter in cultural history: it is an act of survival” (35). She states that this act of looking back is linked to self-knowledge and confrontation and that this wakening of the dead is portion of a communal realism. Undeniably, Rich’s course for re-visioning largely abridges the Thesis’s techniques.

A change in the concept of sexual identity is essential if we are not going to see the old political order reassert itself in every new revolution. We need to know the writing of the past, and know it differently than we have ever known it; meet to pass on a tradition but to break its hold over us. (35)

Thus, the appeal made by Williams and firmness on feminist re-visioning by Rich as an act of survival, resulted in the revisionary of Modernism, which includes Feminist
Canadian Modernist Narratives. Actually Rich’s feminist aspect substantiates William’s approach on Modernism. The Thesis focuses on Modernism in the point of view of Feminist Modernist Narrative as depicted in the Manawaka literature of Margaret Laurence which looks back the characteristics of Canadian history and the creations of male stream Modernism. This is necessary to understand clearly about the term Modernism and Post-Modernism to see the perspective of Canadian Feminist critics on these movements and the role of Laurence’s novels as a part of modernist’s view. Linda Hutcheon outlined the techniques which covers cultural movement into Modernism in *The Canadian Postmodernism* stated Post-Modern techniques which was found the same in them such as fragmentation and parody. Though, Modernism is concerned with a search for revolutionary reconstruction order in chaos, whereas Post-Modernism is concerned with an urge to question and disturb, “O make both problematic and provisional any such desire for order or man through the powers of the human imagination” (2).

Robert Kroetsch asserts that the Canadian writers must uninvent the word. He must destroy the homonymous American and English languages that keep him from hearing his own tongue. “But to uninvent the word. . . is to uninvent the world” (“A Canadian Issue” 1). The important difference between Canadian Modernism and Post-Modernism: is clear with the above stated sentences where Modernism instead of creating a new word it recreates the old and the world while Post-Modernism leaves the word and the world put off.

Rachel Blau DuPlessis’s argument of Post- Modernism, Modernism, and women’s writing to state the political divisions between Post-Modernism and Modernism. A Post-Modern aesthetic and a female aesthetic both have traits that include
inwardness, a continuous present, a foregrounding of consciousness, a concern for
process, and a decentered universe. However, “postmodernism soon becomes politically
quietist” (Pink Guitar 17). While Feminism and Modernism remain politically active.

Post Modernism’s tranquility disquiets and intrudes without proposing policies
for communal transformation. Indeed Feminism and Modernism would like to offer the
analysis the situation then create the substitute prospects. But according to Pound and
Harvey, Modernism is coming out without recognising the history. It cannot be denied
that, Modernism and Feminism integrate their pasts in to their future doesn’t break itself
from the future. Modernism and Feminism are playing a pivotal role in order to lessen
the possibility of repeating the mistakes made in the past by their infusion of histories in
to future. This kind of innovative system of knowledge can be gained through Manawaka
novels which treat the political history of modernist struggle in constructing and
reconstructing the individual and collective practices.

Margaret Laurence’s novels have been compared by several critics especially her
protagonists and narratives with many modernist’s creation One such was Nancy Bailey
in her article “Margaret Laurence, Carl Jung and the Manawaka Women” claims that
“Laurence gives new meaning to Rilke’s definition of love as two solitudes that ‘protect,
and touch, and greet each other” (307). Women of Margaret Laurence travels from
isolated world to the compassionate self which embraces, Rilke’s modernist definition of
self-love. At the conclusion of her article Bailey compares the world of Laurence with
“Fitzgerald’s American mythic world” (321). F. Scott Fitzgerald’s well-known work
The Great Gatsby projects an view on pointlessness that implies an ceaseless coming
back to the past. The image implies the movement against the flow of the river as “So
we beat on, boats against the current, borne back ceaselessly into the past” (182).
Bailey claims that, Margaret Laurence’s *The Diviners* deals an optimistic view for the reviewing world where, F. Scott Fitzgerald’s *The Great Gatsby* didn’t propose any such confidence instead, it denotes the infinite arrival to the past but in *The Diviners* the rivers streams on both the sides specified it aspect in to the past in order to travel to the future. Bailey closes, Laurence’s novels, and particularly *The Diviners* perceives the past, which can directs the future. Laurence’s river flows both ways; Through this article, Bailey would like to draw an attention with the use of Rilke and Fitzgerald that Laurence, a true modernist writer and her novels are substitutes with in Modernism so that Modernism consist of Feminism and a recreating the society.

Leona M. Gom, who supports Margaret Laurence through her article “Laurence and the Use of Memory”, compares Laurence to Ford Madox Ford Hagar to Proust’s Marcel, Morag to Woolf’s Lily Briscoe. Gayle Greene in her comparative article “Margaret Laurence’s *The Diviners* and Shakespeare’s *The Tempest*: The Uses of the Past” with a quotation from T. S. Eliot: “This is the use of memory: / For liberation-” (165), and she compares Laurence to Woolf in her assertion that “in this sense that what matters is process, Laurence more resembles Virginia Woolf than Shakespeare” (175). These sentences and writers are acknowledging Margaret Laurence’s contribution to Canadian fictions proves her as a modernist. These critics’ support has been offered in the years between 1976 to 1978 with in the four years of the publication of *The Diviners* and approximately at the end Manawaka cycle. This is to confirm that critics had an urge to bring Laurence confidently not only as a modernist and by placing her as one of the significant writer in the Canadian canon. Sherrill Grace’s article “A Portrait of the Artist as Laurence Hero”, founds Laurence as one of the modernist writers and Manawaka Novels in to modernist succession. Grace compares Laurence’s Morag Gunn with Joyce Stephen Dedalus of *A Portrait of an artist as a
young man and asserts her as a realist and her nationalistic attitude. David Blewett’s article “The Unity of Manawaka Cycle” argues that,

Manawaka cycle is unified not only by the centripetal pull of the hometown itself but by the development over the four novels of the vision of human condition which is not fully rendered until the cycle is complete. This development imparts to the cycle a rhythm of reconciliation in which fragmentaries of ordinary life explored in the separate works, is seen against, and so continually absorbed in to, a sense of design and purpose in the universe. (31)

Blewett searches this modernist spirit between the fragmentary and the universal in “an elaborate parallel with Eliot’s symbolism of the four elements in The Waste land[sic]” (31). The present study is further expanded to prove, Laurence’s fiction as an example of Modernism with the generally acknowledged definition, under the framework of the influence of Britain and United States on Canada, a former ruled them in the past and the latter is reigning them culturally and economically at present. The characterisation of Modernism includes present and past, transitional and eternal and holds on ambiguities and struggles. But it was clear in its objective that, it should be a discontinuity from foregoing literary movements and historical incidents. Modernism wants to create a new form with innovative literary creation. David Harvey, in his influential text The Condition of Postmodernity argues,

This discontinuity as a force, as a destruction through the image of ‘creative destruction’ and asserts that this image is important to Modernism because it calls attention to the dilemma which surrounds the destruction of the old and the simultaneous creation of the new. (16)
With this renovation of this form meets a reformative process—a process that discovers the protagonist not isolated but attached to the land-living which backdrops him or her—instead of a terrible ending of pointlessness. This reconfiguration also comprises of a gendered variance because all characters so often allied with creative destruction embrace the mythical Dionysus, the literary Faust, and the painter Picasso.

There are rare woman characters with the noteworthy exclusions of Salome and Medusa—in the Western tradition connected with creative destruction, so this type of Modernism also necessarily to be reviewed. Undeniably, Canadian modernist A. J. M Smith in his article “Critical improvisations on Margaret Avison’s Winter Sun” characterises Avison’s poem “Intra- Political” as a poem with “hope in energy, humour, and light. Fallen man [sic] can still dream of emerging from this pre-creation density into the light and space of a new Genesis. Like the phoenix we can the seed of a new birth within ourselves” (144).

Thus, Phoenix is an image that represents hopefulness of regeneration or rebirth, which ultimately paves the way for this alternate Modernism to review the hopelessness often set up in the modernist fiction The Great Gatsby and Heart of Darkness were apt examples of those narratives. In both the fiction the hero put an end to their past. Jay Gatsby changes his name and leaves behind his parents, “shiftless and unsuccessful from people whom his imagination had never really accepted. . . as his parents at all. . . so he invented just the sort of Jay Gatsby that a seventeen-year-old boy would be likely to invent, and to this conception he was faithful to the end” (99). Gatsby’s deeds of creative destruction send him to isolation and demise. Likewise, in Heart of Darkness, Kurtz separates himself from his past and his culture, made him perform an act of destruction in the land and midst the people neighboring him and, in the conclusion, he also faced
death. Reconsidering the act of creative destruction is a central aim of this Thesis. As an extension of Harvey’s argument, the image of Faust can be used as an archetype of the modern hero Andre Dabezies’s record on “Faust”. Companion to Literary Myth, Heroes and Archetypes summaries the several periods of change of the story of Faust, from a historical character to a legend. The leading inscribe form of the story of Faust, which altered the man into the legend, was engraved by an anonymous author in 1587. This type, and also Christopher Marlowe’s eminent 1590 form, finishes with Faust’s demise. Though, versions of the story written between 1760 and 1780 by the Marshall Berman, in his All That Is Solid Melts Into Air, see this a tragedy of development through Goethe’s Faust, who declines his past and consequently terminates part of himself. Berman shapes, “It appears that the very process of development, even as it transforms a wasteland into a thriving physical and social space, recreates the wasteland inside the developer himself” (68). Faust is a hero, who is devoted to alteration, and his whole individuality exists in in his skill to artistically abolish together the sphere, that environs him and the world that is within him. When Faust is challenged by his past, he is so stunned that he tries to put an end to it. Faust’s dilemma is that without the past he could not convert it, but when met by the strength of his past, he is progressed to terminate it and him. Laurence’s heroines, dissimilar to Goethe’s Faust, integrate their earlier period into their presents and therefore, able to see converted future that does not contain devastation of themselves or their society. Berman expresses of the inevitability of Faust’s connection to his past and how the refusal of his past indicates to a tragic end:

Without that vital bond with his past-the primary source of spontaneous energy and delight in life-he could never have developed the inner strength to transform the present and future. But now that he has staked
his whole identity on the will to change, and on his power to fulfill that
will, his bond with his past terrifies him. (69)

As an alternative Laurence’s heroines search for methods to integrate their prairie
pasts into their modern presents. The heroines in Laurence’s Manawaka novels envisage
their prairie pasts into a recreating place that is part of their bodies. Their natural features
covers the reformative prairie, all characters are linked to other people over this mutual
past.

This kind of connection to their past are helpful to the heroines to recognise, the
difficulty of their individualities, relatively a similar identity, that cannot combine both
the passing and the unchallengeable. Art is one of the forms to recognise a compound
and varied identity, thus the part of the artist is of main position in Modernism,
particularly in past-Nietzsche’s discourse, thinking, art, and culture. As Harvey explains
when Nietzsche ranked,

aesthetics above science, rationality, and politics. . . the exploration of
aesthetic experience. . . became a powerful means to establish a new
mythology as to what the eternal and immutable might be about in the
midst of all the ephemerality, fragmentation, and patent chaos of modern
life (18).

If aesthetics convert an approach to characterise and renovate the modernist experience,
then the artist is of supreme status. The existing form characterise the individual artist
into the role of tragic hero is challenging because it spreads patriarchal ideologies that
assess the specific over the public. Goethe’s Faust replicates male stream Modernism an
egotistic individuality in its tales. As a substitute, the modernist desires to symbolise the
world in which she/he survives without removing the societies and environs that occur
inside and outside the artist. The artist cannot be viewed unaccompanied as isolated hero without commendably terminating the public. The artist remains unique in reshaping this status. As Harvey explains, the modernist writer, according to Baudelaire, is “someone who can concentrate his or her vision on ordinary subjects of city life, understand their fleeting qualities, and yet extract from the passing moment all the suggestions of eternity it contains” (20). Though Baudelaire proposes that Modernism is an urban sensation with commonplace as a focus of the artist’s eye, Laurence does not treat urban people over rural people. But it doesn’t mean urban is not concentrated at all. Characters from city can be seen in all the novels especially in The Fire Dwellers. A concept, which needs to be experimented by the modernist writer, is to construct a literary product, which echoes the transitory and the eternal, the timely and the timeless, the local and the mythic. The creator should possess an ability to experiment with ambiguities with their form and language, simultaneity and conflict.

Modernism is considered as a spectacle where one can see historically precise occurrences, similarly symbolises all the practices indicates Modernism. It is vital to annotate that though the character created by the creator is central to Modernism, Laurence’s differently gendered artist also varies in other significant techniques from famous character such as James Joyce’s Stephen Dedalus in A Portrait of the Artist as a Young Man or Ernest Hemingway’s Jake Barnes in The Sun Also Rises. Morag Gunn is a writer who distinguishes the prominence of the past as an approach to travel frontward. She too grasps that it is essential to go back to home as she desires to envision an optimistic attitude towards life for herself and for her community and at that time to convert that picturing into letters. These alterations, within the form of modernism for which claim, turn out to be considerable, when comparing Morag Gunn to Stephen Dedalus and Jake Barnes, both the characters loss their pasts- may be their time and
place conceivably more exactly, their past selves. Stephen Dedalus pens in his diary that “The past is consumed in the present and the present is living only because it brings forth the future” (184). Dedalus and Jake Barnes are isolated heroes who left their society in order to find success for themselves. The heroes are not interested in reforming the society but they gave more importance in their individual development. Like Stephen Dedalus who left his home land and forget to reform his society and concentrate on his own self. Jake Barnes in *The Sun Also Rises* is an American author went to Paris. Like Stephen Dedalus Jake Barnes has isolated himself from his own soil and he hoped to achieve victory in foreign soil. Though, Stephen and Jake Barnes expects enormity in their separation of their homeland *The Sun Also Rises* disclosures conducts in which estrangement raises desperateness and desolation reasonably than enormity and creative victory. As a friend reminds Jake Barnes,

> You know what is the trouble with you? You’re an expatriate. One of the worst types. Haven’t you heard that? Nobody that ever left the own country ever wrote anything worth printing... You’ve lost touch with the soil. . . You don’t work. One group claims that women support you. Another group claims you’re Impotent (115).

Really, Jake Barnes does discover ‘what the heart is and feels’, to derive from Joyce, but his detection is a detection of desperateness and misery. His soul does not focus him in to a renewing future. As an alternative, his current is further evocative of Fitzgerald’s image of thrashing eternally in contrast to the present and nevertheless being agreed into the previous times.

Canadian critics deal with many explanations and releases in defining Canadian Modernism. Louis Dudek and Michael Gniewowski took Canadian modernism in terms.
Similarly Brian Trehearne observes the power of male movement of 1920s; however he develops his analysis by, embracing the impact of previous schools of aestheticism on the growth of Canadian Modernism. Dennis Duffy says in “Losing the Line: The Field of Our Modernism”, formal representations cannot be taken as a model for Canadian literary progression. He suggests in its place a “process marked by localism and sportive variance” (168).

Even though Robert Kroetsch asserts that, Canadian Literature progressed openly from the Victorian period into Post-Modernism. Only Barbara Godard in her essay “Ex-centriques, Eccentric. Avant-Garde: Women and Modernism in the Literatures of Canada” has uttered a Canadian Modernism that contains women’s fiction-and especially poetic prose-up to and including the 1960s. Godard’s answers to Warren Tallman’s article “Wonder Merchants: Modernist Poetry in Vancouver During the 1960’s”, states that it is vital to identify the input of women writers before 1960. Godard, like Raymond Williams, asserts on the requirement for another modernist convention capable of decenters other traditions. She cites three moments of importance that illuminate women’s contribution to Canadian Modernism.

The first moment occurs in the 1940s with the publication and subsequent censorship of Elizabeth Smart’s By Grand Central Station I Sat Down and Wept and Therese Tardif’s Désespoir de vieille fille. The second moment occurs in the 1950s with the publication of Sheila Watson’s The Double Hook and Gabrielle Roy’s Alexandre Cheneverf. Finally, in the 1960s and early 1970s, Audrey Thomas and Nicole Brossard published works that are part of the genealogy of Canadian Modernism. Godard perceives Thomas and Brossard as placed on the “intersection of feminist writing and Canadian Post-Modernism” (67). However contains both authors as portion of the
genealogy of Canadian Modernism sketched by Warren Tallman. While Godard comments Margaret Laurence’s novels, she does not discourse it within her genealogy of modernism since she is further involved in retrieving texts that substitute “the flux of surrealist images for linear narrative and that have been censored, misread, and/or largely ignored” (63). She remarks that Laurence’s writings have been recited “in terms of a national concern with empires and communications” (60), however she neglects Laurence’s use of language novelties.

This Thesis develops Godard’s early stages and expounds on the feminist philosophies that subsidised to a Feminist Canadian Modernism as perceived in Margaret Laurence’s Manawaka novels. As Barbara Godard states, “The dislocation connected with woman’s experience can be read as a paradigm of our national uncertainty about ours. Collective experience in this decentering new world” (60). The dislodgment and successive request to create a collective contribution as well repels a focus that treats the specific over the collective. This is one of the characteristics of a Feminist Canadian Modernism that contests traditional modernist formulations. The present study offers procedures of reviewing modernism in a Canadian perception, Benedict Anderson’s “Imagined Communities” deals an elucidation of Nationalism that cares to directs its attention on the land of Canada. Anderson sketches nation as:

An imagined political community-and imagined as both inherently limited and sovereign. . . . limited because even the largest of them. . . has finite, if elastic boundaries beyond which lie other nations. . . . sovereign because the concept was born in an age in which Enlightenment and Revolution were destroying the legitimacy of the divinely-ordained, hierarchical dynastic realm. . . . community, because, regardless of the
actual inequality and exploitation that may prevail in each, the nation is always conceived as a deep, horizontal comradeship. (7)

Canada can be viewed as geo-political, socio-economic bodies in which survive the fictional characters build the Canadian. This Canadian relatively than being a particular individual or pup of individuals, is an imaginary concept that happens inside made-up political society called Canada.

Julia Kristeva in “Women’s Time” also placed the nation at first. She states that after World War II, the nation is an artifice that is “preserved only for ideological or strictly political purposes” (188). Nation converts representative, a denominator, according to Kristeva, “cultural and religious memory forged by the interweaving of history and geography” (188) bond the populates of a country. To consider nations such as Africa, Asia Europe, or Canada is to understand spaces wherever the impression of national geography as continuous, communal, and bonding is challenging. It is particularly vital, to know how the past was alerted relay on the narrator. Manawaka is the environment that ties all four works of fiction, and it signifies the method external geography maps internal geography. The Manawaka fiction creates and revives lost histories of Canada that are intertwined together geographies of the land and of the individual. This fiction is a part of a Canadian Modernist Movement and Feminist Canadian Movement in the late 1960s and the 1970s.

The beginning of a feminist aesthetic and the association between a Feminist and Modernist Aesthetic-is built mainly upon Rachel Blau DuPlessis’s “For the Etruscans”, which she originally presented as a paper at a conference in 1979 and revised and collected in her 1990. The Pink Guitar: Writing as Feminist Practice. Du Plessis defines a female aesthetic as
The production of formal epistemological and thematic strategies by members of the group of woman, strategies born in struggle with much of already existing culture, and over determined by two elements of sexual difference-by women’s psychosocial experiences of gender a symmetry and by women’ s historical status in an (ambiguously) non hegemonic group. (5)

A Feminist Aesthetic relates plans of confrontation and insurrection withhistorical domination, with history prevailing together in past and present. It moreover pressures equally the group of woman and members within this group. Furthermore, Du Plessis says that this aesthetic is not essentialist. She stresses creation over discovery, variety and contradiction over uniformity. Du Plessis associates literature by women with

Non hegemonic modernism in its subversive critique of culture. . . . In women’s writing, as in modernist, there is a didactic element, related to the project of cultural transformation, of establishing values. In women’s writing, as in modern & there is an encyclopedic impulse, in which the writer invents a new and total culture. (17)

This ‘new and total culture’ has traditionally associated with a patriarchal culture, but a non-hegemonic Modernism a feminist Canadian modernism-envisions an alternative society that is not based upon a dualistic philosophy. These new histories create a substitute structure in which women’s wish to associate with transformative opposition. Women’s novels in Canada and the characters shaped within these fictions, deal promises for techniques of considerate the identities of both nation and individual. DuPlessis imagines the multifaceted association women have with hegemonic groups. DuPlessis, like Woolf proposes
The model of the insider-outsider as an approach of the woman finds she is irreconcilable things: an outsider by her gender position, by her relation to power; may be an insider by her social position, her class. . . . how then could she neglect to invent a form which produces this incessant, critical splitting motion. . . that incorporate[s] contradiction and nonlinear movement into the heart of the text. (8)

It is significant to comprise race, sexuality, and ethnicity in DuPlessis’s insider-outsider examples for white ladies are infrequently deprived of influence when race is examined. When subtleties are travelled between a white women and a Metis man, for example, it is not continually clear that a woman is the outsider. Certainly, both a white woman and a Metis man may be outsiders, as is realized in the Manawaka cycle of fiction.

A cycle contests linear movement that asserts on borders, beginnings, and endings. Margaret Laurence’s cyclical Manawaka series, consequently, assist as a perfect model over which to sight the shifting outlines that take place as Canadian women writers redefine and reconstruct a Canadian modernist literary tradition. Most of the fictional characters of Laurence’s Manawaka novels symbolize insider-outsider communal position that permits them to disobey, even reimagine, divisions which others tell as static. To conceive modification, this is the first step in the direction of making new, substitute social edifices as named in a counter hegemonic revisionary Modernism. Modernism is an art that covers by what means individuals experience space and time and self and other, then the way of specifying one’s self in a certain space-in this situation. Female subjectivity and Modernism are both concerned with timelessness and change-like a river-through memory and fancy and inscription. This deceptive flaw that
is contained in an event which is both transient and unending can be elucidated. For example, when forty-year old Stacey MacAindra in *The Fire-Dwellers* recollects herself at a dance when she was eighteen years old, the occasion is stable in a particular period and place but that similar occasion varies when Stacey recollects and restates the story of the dance. Above and through retention, actions are equally transitory and unending as the topic reenters and rereads her earlier life. Considering time with monotonous and endless is one mode of re theorising and trooping time.

Alison Prentice in *Canadian Women: A History* mentions 1966 as the “beginning of the public process of change. . . when Francophone and Anglophone women’s organisations [in Canada] began to regroup and reorganise in a way they had not done for over a generation” (343). Prentice statements that the “late 1960s and the 1970s witnessed in Canada, as elsewhere in the modern worried, a resurgence of feminist activity” (343). By this Second wave of Feminism, Canada fixed up in one noteworthy respect, to the rest of the modern world. The 1960s were actively altering and challenging time for Canadian Feminism and Canadian Nationalism, and a merger in the middle of the two was imitated in the novels that Canada created. As per Benedict Anderson, novels show a critical portion in making national identity: “Fiction seeps quietly and continuously into reality, creating that remarkable confidence of community in anonymity which is the hallmark of modern nations” (36). Certainly, agreeing to Prentice et al., feminism and nationalism became carefully associated and unavoidably knotted:

By the 1960s, issues related to women’s lives and experiences were explicitly woven into [women’s literature]. To speak of ‘Can Lit’ was to speak primarily of women writers and of women’s experience. . . . With
the evolution of Canada into an ethnically diverse society in the past-war era, and the heightened awareness of the need to preserve and promote more than Anglophone culture, thousands of women contributed to the cultural mosaic that was becoming a cornerstone of the Canadian identity.

(340)

While “old patterns and rituals that had formerly dominated the lives of women disappeared in the past-war” (341). This vanishing was neither unexpected, nor always received. This troubled situation of presence on the top of evolving Second Wave Feminism and a budding multicultural Nationalism exemplifies a Feminist Canadian Modernism.

The first widely predictable victory of the Second Wave of Canadian Feminism was the formation of the Royal Commission on the Status of Women. Formally well-known in 1967, the Commission grew out of the 1966 Committee on Equality for women. Though the Pearson government at first overlooked the Committee’s appeal for a Royal Commission, Laura Sabia, who commanded the exertion, counseled the Prime Minister that she would rally two million women to Ottawa if not a Royal Commission was made to focus on the position of women. The government took the women seriously in this and formed the Commission not only to investigate the status of women in Canada but also to recommend strategies for providing women equal opportunities with men.

The Commission and its commendations were vital to a conversion of Canadian society. Although “there were no minority, native, leftist, or even young women in the group” (Prentice et al. 348), the Commission journeyed transversely the country stopping in fourteen towns and in each area for communal inquiries where many dissimilar opinions of Canadian women were perceived. In 1970, the Commission prepared 167
endorsements regarding women’s health education, and family law. The report was revolutionary because it gave the Second wave of Feminism an agenda for social change. In 1970s women’s groups designed exactly to talk the Commission’s commendations. In this mode, great groups of women organised, and they were amalgamated in their promise to communal transformation though assorted in their anxieties and methods to implement a change. One feature of the accomplishment of the Commission was that together the Commission and its success were publicly recognised.

The procedure of women openly establishing and assembling was a significant stage in creating noticeable to culture which concerns women challenged and women’s rejection to receive the rank quo. Communal protests and walks turn out to be portion of this progression of building noticeable, equally in the roads and in the mass media: “The media were fascinated by the more or less outrageous street demonstrations, often about such seemingly novel issues as abortion and sexuality. Its members were happy to be described in the inflammatory language of ‘revolution” (Prentice et al.352). In the end of 1960s and the 1970s the period in which A Jest of God, The Fire-Dwellers, and The Diviners were deal with many women spoken for in the challenging method of reviewing their spaces and re-inventing their prospective in an domineering male-controlled the social order. Women’s perception nurturing arisen in formal and informal, private and public, groups and moments. Women instigated to understand that the domination and demotion were not “the result of bad luck or incompetence, but shed by others” (Prentice et al. 391). This indulgent was often associated to an understanding of how preventive gendered societal parts were and how important it was to change these parts. These characters were frequently associated to the discernment, depiction, and perform of women’s sexuality.
Modernist liberator strategies of revolution and recreation, consequently, want to speak subjects of language and body, of coming to voice and of embracing sexuality. Every central character in the Manawaka novels talks at least one of these subjects in an instant or recurrent achievement that states concurrently the momentary and the everlasting in that moment. Every transformative second is a manifestation of objection contrary to a leading philosophy. All through the equal period that women complained and named consideration to their secondary position in patriarchal Canadian society, federal and provincial government’s spoken issues surrounding racial and ethnic identity. In 1963, the Pearson Liberals fixed up the Royal Commission on Bilingualism and Biculturalism. J. M Bumsted in his *The people of Canada A post confederation history* explains

To acquire into and report upon the existing state of bilingualism and biculturalism in Canada and to recommend what steps should be taken to develop the Canadian Confederation on the basis of an equal partnership between the two founding races taking into account the contribution made by the other ethnic groups to the cultural enrichment of Canada and the measures that should be taken to safeguard that contribution. (Bumstead,330)

Gerald Friesen says in *A Canadian prairies: A history*, this is necessary to cultivate an “equal partnership between the two founding races. It was met with resistance in the west, particularly on the prairies. Numerous populaces existing on the prairies neither recognized this perception of French-English Canadian dual nationality”. (Friesen, P. 451) No one thought that a government situated in the east would cognise confined prairie problems nearby the land and its inhabits.
This fable of Canada as a country originated on two races is restrictive and limited, specifically to First Nations people. By 1969, what swiftly emanated to be named the B and B Commission had added obligation on this ran to the 1971 Federal Policy of Multiculturalism, which declared a wish to uphold the varied cultural heritage of Canada. Meaningfully, this policy did not embrace the varied cultural heritages of First Nations people, as well as Métis people. This longing to rejoice an exclusionary multiculturalism was also demonstrated at the regional and community levels. For illustration, in 1970 Winnipeg’s first Folklorama festival took place. This multicultural festival was part of Manitoba’s Centennial celebrations, and it rapidly converted a main visitor pull while “ethnic culture in general became another way to promote Canada abroad” (Bumsted, 395).

Canada was being promoted as a multicultural nation, a variation that was erected in contra-distinction to the United States’s melting-pot. The Canadian government was generating the nation as a financial device relatively than as a public whose riches was its multiplicity. Whereas, noticeably, the need to create a national literature is not exclusive to the 1960s, an enunciation of this longing reappeared with revenge, particularly in English Canada, and was portion of the nationalist climate that advanced about the Centennial Year, 1967. The 1960s, in specific, saw a vast extent of new literature being formed in Canada. In 1965, the first volume of the three-volume Literary History of Canada was printed by the University of Toronto Press, and by 1970, Canadian universities open undergraduate programs in Canadian literature (Bumsted 397-404).

All through this period, academics, popular reviewers, and the reading public recognized a critical norm of Canadian Literature, which stressed the clarification and structure of Canadian identity. Margaret Laurence’s Manawaka cycle, put out between
1964 and 1974, was a most important impact to the Canadian literary landscape as well as to the foundation of Canadian identity in resistance to political affairs of the Canadian regime. This study’s fundamental discussion is stranded in the concept that it was a North American Feminist Movement that brought Canada to same basis with the remaining western countries.

The female’s creations in Canada is associated to this feminist revolution in that it generates an artistic that signifies and supports to form this period, which is a disagreement from the societies that lead it. Margaret Laurence’s Manawaka novels integrate and involve with this disagreement. The separating line that Kristeva and Prentice posit also splits the Manawaka cycle’s four novels. The Stone Angel and A Jest of God were issued in 1964 and 1966 correspondingly; however The Fire-Dwellers and The Diviners were published in 1969 and 1974. Perchance the most suitable background in which to reflect the split between the former and later Manawaka novels is to reflect that Betty Friedan’s The Feminine Mystique was first published in 1963 and that the term Sexism was first used in 1968. While The Feminine Mystique is difficult since it deals an opinion of women’s lives that is a white liberal American feminist sight that does not put on well if at all to any Canadian involvement or to the practice of racialised or working-class women, the writing does offer a suitable mode of categorising the parting flanked by the early and the later central character as it delivers vision into their talent to examine and socialise their domination. Certainly The Fire-Dwellers is questionably an uninterrupted reply to engagement with the matters with which Friedan contracts. While Hagar, in The Stone Angel, and Rachel in A Jest of God, struggle within male-controlled erections that are chiefly realised within the family and on her profession, Stacey is the leading character to perceive in what way the media notifies and forms communal opinions.
Laurence creates Stacey, in *The Fire-Dwellers*, and Morag, in *The Diviners*, to display how women gain from the queries Friedan asks and the difficulties she classifies. The devising of the term sexism in 1968 provided women a method to term Friedan’s ‘problem that has no name’. Thus, Laurence has Stacey and Morag arise to find and study their domination, while Hagar and Rachel do not yet have the verbal term for their difficult. The main Chapter of The Feminine Mystique is called “The Problem That Has No Name”. In this Chapter, Friedan admits the remoteness that middle-class white women in the United States in the 1950s and 1960s were enduring. The fifteen years that tracked World War II were years of frustration for these women as they were secretly and openly enthused out of disbursing works and hind into the free labour of the household. Books and articles, tradition and psychology told women that “they could desire no greater destiny than to glory in their own femininity” (Friedan, 11).

The residential housewife was secluded in her despair-unaware that this hopelessness was common by so many other women-while her image was being heralded as the “dream image of the young American women [sic] and the envy... of women all over the world” (13). By 1962, the plight of the suburban housewife was debated and analysed in newspapers and books, on television shows and education panels. “Even so, many people did not know that this problem was real and those who did, did not know how to define it, except to describe the unbearable and exhausting details of an unsatisfying daily routine” (21). Friedan titles that part of the hopelessness that many women sensed was the desolation that ascends out of an helplessness to envision a future and to asserts an identity for oneself: “The feminine mystique permits, even encourages women to ignore the question of their identity” (64).
Women no longer have a private sense of their identity and the public image being promoted and admired is precisely the image that is unsatisfying and restricting: “women no longer know who they are. . . . They are sorely in need of a new image to help them find their identity. . . . They look for the image they will no longer take from their mothers” (64-65). To attach this study back to the Laurence novels, the reader realises Rachel trying on various roles while resisting the voice that claims she will be like her mother. In contrast, Stacey puts on the masks of mother and wife and does not find either of these masks satisfying, although she at times hides them safe. Stacey reaches back in memory and constructs an identity from her past because she cannot imagine a future identity. Part of the double bind of this situation is that while women did not want to be like their mothers, they also did not see alternatives around them that looked any more satisfying. As Friedan says,

We did not want to be like them, and yet what other model did we have? The only other kind of women I knew, growing up, were the old-maid high-school teachers; the librarian; the one woman doctor in our town, who cut her hair like a man; and a few of my college professors None of these women lived in the warm center of life as I had known it at home. Many had not married or had children I dreaded being like them, even the ones who taught me timely to respect my own mind and use it, to feel that I had a part in the world. I never knew a woman when I was growing up, who used her mind, played her own part in the world, and also loved and had children. (67-68)

This passage is the dread of Rachel and the hopelessness of Stacey. It precedes The Diviners to design a central character Morag Gunn who proposes a standby ideal for a
woman’s identity. Though Morag has achieves identity easily but after a long struggle she attain it at last. This thesis recognises a Feminist Canadian Literary Modernism that appears in vehicle with the second wave North American feminist movement in the 1960s and 1970s; it scrutinises this Modernism over and done with the narratives of Margaret Laurence’s Manawaka novels, and it delivers female bias within the Manawaka fiction as bold, radical, and re-creative. Background and writing fuse to produce a cycle of novels that rearranges time and space and pays to the creation of Canada’s identity. Further, this Thesis surveys a specimen that inspires a definition of Modernism which axes upon female authors and females’ problems. There are numerous lessons that have subsidised to the formation of conventional tradition of Modernism constructed upon females’ issues, and their prominence cannot be overemphasised.

Though revolutionary representations have been discussed. There are many studies reviewed this concept but two women from Canada done a complete study on Canadian Modernism and women writers. Instead Bridget Elliott and Jo-Ann Wallace’s 1994 text, Women Artists and Writers: Modernist (im)positioning, classifies feminist period studies of Modernism into three stages and then offers its own feminist configuration based on both materialist and formalist practices. The main stage that Eliot and Wallace recognise is one that highlights public and is a restorative plan.

Shari Benstock’s Women of the Left Bank: Paris, 1900-1940 is questionably the most powerful of these revisions. It practices feminist criticism and deconstruction to design dissimilarities between genders and within gender. Benstock emphases completely on French and American emigrant women were hailed in Paris lived from 1862 (Edith Wharton) and 1903 (Anais Nin) The deportee focuses of her learning are
central as pioneers to Canadian female modernists, but her philosophies on the
government and state of affairs of Modernism are additionally gains significance.

Benstock’s considers “the issue of gender as an important (and all too often
disregarded) element in defining the aesthetics and politics, the theory and practice, of
what we now called Modernism” (4). She sees at in what way the male-controlled culture
and policies of Western Society have emotional impact on females’ creative works, and
similarly at exactly how women’s writing repels patriarchal beliefs. Portion of this
struggle involves of crafting or redrafting a modernism that will replicate women’s
proficiencies. Benstock perceives a gendered separation contained by modernist politics:
“men are reactionary and women are progressive”(31).

Benstock describes Modernism as more fluid which includes “contradictory
impulses under a single –ism” (32). What is called by him as contradictory practice is
expanded by writers like Djuna Barnes, Natalie Barney, Gertrude Stein, and Virginia
Woolf who argues,

An aesthetics of the individual and irrational (and perhaps even the
eccentric) against Eliot’s claims for tradition and logic. One discovers that
expatriate women participate in the Modernist enterprise often seeking to
subvert and invert its cultural and aesthetic premises. This women’s art is
based in difference, in the difference within gender and genre, manifest
through the inversions and diversions of Modernist logic. (34)

An unconventional and innovative politics and aesthetic can be shaped by taking
Benstock’s archetype of women’s Modernisms. An innovative construction is needed to
be taken place Feminist Canadian Modernism to provide an alternative convention that
envisions both national and individual identities. Also influential in this first stage is
Bonnie Kime Scott’s *The Gender of Modernism: A Critical Anthology*, compilation of work which recognises and restores the traditions in which gender was accepted from customary explanations of Modernism. Her work can be considered as one of the first collections regarding this issue. In her “Introduction”, Scott claims that “Modernism as we were taught it at midcentury was perhaps halfway to truth. It was unconsciously gendered masculine. The inscriptions of mothers and women, and more broadly of sexuality and gender, were not adequately decoded, if detected at” (3).

Scott’s text is a collection of critical essay by many recent critics of Modernism especially by Virginia Woolf, Jean Rhys, Gertrude Stein and H. D. Modernist attitude and feminist tradition of present day has taken transformation only through the collective voice raised by the women from past and present to make their words visible and redefined its outlook. Elliott and Wallace focused on repetitive themes handled by the women writers instead on the creators in their second stage. Sandra M. Gilbert’s first volume and three volume of Susan Gubar, *No Man’s Land: The Place of the Woman Writer in the Twentieth Century* is a significant text that symbolizes this phase of feminist age studies. Volume 1, *The War of the Words*, recommends that the “literary phenomenon ordinarily called ‘modernism’ is itself. . . for men as much as for women a product of the sexual battle. . . that was set in motion by the late nineteenth-century rise of feminism and the fall of Victorian concepts of ‘femininity’”(xii). The revision of themes connected in its study of exactly how “both men and women engendered words and works” (xii).

The third stage cited by Elliott and Wallace are giving an example about the third stage of study by describing the methods in which feminist’s modernism focuses on subject and difficulties within postmodernism. A lot of these revisions were performed in the first half of the 1990s and were inscribed largely by the women writers from Britain.
and the United States. Female issues have been talked by them in various aspects inside the framework of Modernism by these critics. Some of the important text are *New Women, New Novels: Feminism and Early Modernism* by Ann Ardis; *Sentimental Modernism: Women Writers and the Revolution of the Word* by Suzanne Clark; *Rich and Strange: Gender, History, Modernism* by Marianne DeKoven; *Experimented Lives: Women and Literature, 1900-1945* by Mary Loeffelholz; *Bordering on the Body: The Racial Matrix of Modern Fiction and Culture* by Laura Doyle; *Differences in View: Women and Modernism* by Gabriele Griffin; *Engendering Modernism: Feminism, Social Theory, and Social Change* by Barbara L. Marshall; and *Rebel Women: Feminism, Modernism, and the Edwardian Novel* by Jane Elridge Miller. Each of these third-stage texts is an exploration-in DuPlessis’s sense of an exploration “not in service of reconciling self to world, but creating a new world for a new self” (19).

The Manawaka novels have been selected to represent ideas and characteristics of modernism Shelagh Wilkinson explores the part played by women as writer in Canada and says each leading character telling their own tale. “write[s] ourselves and our lives in to the process…. bring[s] in to focus subjects such as our sexuality, our experience of aging, the politics of mothering-subject previously ignored” (Wilkinson, p. 338). The collection together but they were written in the years from 1963 to 1970: *The Sound of the Singing* 1963; *To Set Our House in Order* and *A Bird in the House* in the year 1964; *The Mask of the Bear* was printed in 1965; *The Loons* was put out in 1966; *Horses of the Night* and *The Half-Husky* were published in 1967. This complete collection was written and published concurrently with the Manawaka novels, with the exclusion of *The Diviners* and these short story collections forestalls many of the distresses Laurence speaks in *The Diviners*. If the collection of short story provides a different aspect it can be taken as an example to illustrate the point but it has been treated again in the novel.
One more important thing is from the beginning the thesis is focusing on the single genre that is novel in the modernists’ hands. So it is to state that though the collection of short story is not less than novel fragmented in nature cannot give string of events together.

The novels of the Manawaka cycle demonstrate the difficulties with the house hold as an androcentric establishment. The androcentric family is, as Wilkinson titles,

a universal default which takes the masculine norm as its point of reference [and] annually the specificity of women’s experience…. Women writers give voice to that specificity while recognizing a commonality in the diversity, in the particulars and in the ‘trivialities’ of women’s lives. (348)

The Manawaka novels deal with the survives of Hagar Shipley, Rachel Cameron, Stacey Mac Aindra, and Morag Gunn as they are facing many difficulties experience by them in superior male-controlled establishments they have been visualised in church and state, media and myth, and are adopted and projected by their own woman hood. The association amid the individual personality with the country is pointers to draw an alternative path to their existence. This reviewing construction activates to be definite in the novel causing a feminist Canadian Literary Modernism.

It is further explained and expanded by the subsequent passages dealing with novels of Manawaka series as per its publication year in order to show the progress took place in Feminism that can be read out through the progress took place in the novel and its vital role in describing Modernism. The first protagonist who protests against patriarchal society is Hagar Shipley in *The Stone Angel* is a unique creation differs from others. Hagar challenges herself with male throughout her life, even though she is equally resolute in and unaffected by to the male she has faced. These inspirations are applied both outwardly and inside. When Hagar at the end recognises that, she can live
by her own, she also understands that her identity is complexly destined to the society and environment she has met. If the leading footstep to transform is imagination, then regularly the mode an every single envisages herself is in obstruction to one more. Hager has faced that situation, who responds in contradiction of patriarchal above fortitude.

The second of the Manawaka novels *A Jest of God* deals with the alternate subject of Modernism. Modernism’s divided subject. This novel projects hysteric subject the leading character Rachel Cameron as a victim of hysteria. Rachel’s early incapacity to name herself affects other to name her. The consequence of this numerous identification is that Rachel uneasily inhabits numerous subject situations instantaneously. But, Rachel is not deprived of support. In its place, her activities happen mainly in imaginary and at that time hesitantly in realism.

The moment when imaginary converts truth is the principal significant minute for Rachel since she converts her internal landscape into her external landscape and it approaches on charming a prosperous physical space that struggles Manawaka’s exclusionary government. The next flash of self-definition befalls at the conclusion of the fiction when Rachel holds her unconventional prejudice. *The Fire-Dwellers* the third novel is taken for discussion in the fourth Chapter visibly a modernist work in the Manawaka cycle. Traditional Male Stream Modernism divisions the private sphere from the public sphere and transfers women to the private and men to the public. This uniform Modernism also convicts the emotion in Modernism by appealing that the emotional is not dogmatic. Stacey is the leading in projecting female’s effort mobilises and instructs the public in the protagonist of Manawaka. This teaching creates it probability for Stacey to trial with conducts of overthrowing domineering patriarchal constructions. Stacey thrusts in contradiction of the limit that splits private from public and mechanisms to
disclose in what way the personal is political. She likewise studies the new town and
discovers it deficient since it split up persons from everyone in its place of generating
public. To envision the substitute, Stacey omits the city to hide the implements essential
to re-form the background from the inside out. The final novel of Manawaka series is
*The Diviners*. The fifth Chapter deals with this novel. The fundamental conflicts in
modem Canadian society and the attitudes of withdrawal that go with such conflict has
been clearly projected through Morag Gunn, the protagonist of this novel by the
modernist writer Margaret Laurence.

Questionably the utmost significant conflict is that the supplementary Morag
pursues her distinct identity and power of speech, the further she catches that her
association to others, and specially to Pique, permits her to voice her identity. She gazes
to the past to visualise the future and discovers that her hunt for a single story has a
difficult objective. The course of watching to the past is essential, as it recalls the other
tales of past and the present does erase the past or transform it instead of past but the past
empowers the present to be intentionally reconstructed. Personal, manifold and common
tales and histories run to all together to generate a pleasant present built on dissimilarity.
Pique is the one who makes the reader to understand by what means the unpredictability
that is Modernism’s firmness inspires movement and interposition.

Together and independently, these fictions artistically dislodge male modernist
narratives through boldness. The personified landscapes of the novels and their
protagonists are patriarchal authority by privileging community, plurality, eccentricity,
and multiple subjectivity. The symbol of the child and a distress of the child’s decease
establish in what manner the narratives integrate modernist fears about indecision and
variability, conflict and uncertainty, beauty and death. The figure of the child signifies
the future. The past, hop, and despair. It is Part that the final line of the last published
Manawaka novel belongs to Pique: “The valley and the mountain hold my name.” (490). This is not a replication of frantic devastation but an appearance of incarnate, positioned and enduring communication.

The final Chapter concludes with the following features: The Manawaka novels are major contribution to the Canadian feminist modernism. It is important to understand some of the main historical events of Canada have been created an impact in the minds of the people and writers are the ones who represented it through writing. Laurence has done her justice in projecting the confrontation of her people’s psyche.

Margaret Laurence is a creator of timeless vision and her creations Hagar, Rachel, Stacey, Morag, Vaneesa and Pique craft a society of women who outspread beyond the codes of space and time and dream the nation which provides the solution for the expressions and longings of women. Together these novels create a community of women who resist the status by transgressing the boundaries of past and present, memory and forgetting, reality and imagination. During the protagonists’ transgressed moments the so-called panic situation – Assertion vs. Repentance prevails in them is discussed through the leading characters of the novel and their final solution in understanding their existence and how they have learned the skill to survive liberally in the society is also discussed. The women offer subversive strategies that promote social change. As it is found that women of Laurence novels are not only alive but resemble women known to everyone and sometimes woman inside every women. Margaret Laurence has deployed techniques to the female world for their enhancement which universally may suit every woman visibly can be perceived in the progress of the Chapters.